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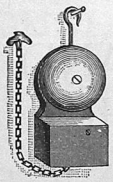

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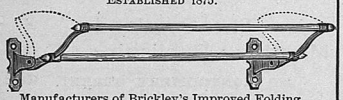

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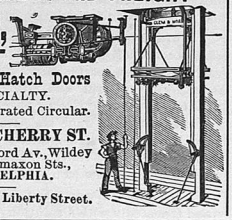

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Indian and Chinese Inks. These inks being so well known in the arts it is of interest to know their composition. Indian ink is made from shellac ten parts, borax twenty parts, lampblack and water forty parts. Chinese ink is the finest lampblack mixed with the oil of sesame and a little camphor. When dry in the paper, so thoroughly does it combine with the component elements of paper, that it will not yield to the action of water. Adulterations consist of earthy matters and inferior constituents. The genuine ink is homogeneous when rubbed in water, and when diluted with much water will not leave a sediment.

New Tapestry Effects for Rooms and Furniture. This material is composed of wool and cotton reduced to a pulp and formed into sheets of varying thickness, to which wooden molds of different designs are applied. It joints up and colors well. Patterns in spirited French style, also old Venetian and Florentine designs come out remarkable well in relief. This stamped relievo is adapted for figure panels, picture frames, screens and wall coverings, and with skilful tinting shows to great advantage.

Laquer for Brass. Seed lac, six ounces, amber of copal ground on porphyry, and dragons blood each two ounces; extract of sandarach wood obtained by water thirty grains, oil of saffron thirty-six grains, pounded glass, four ounces, pure alcohol, forty-four ounces. To apply expose the articles to a gentle heat and dip them in this mixture. The lacquer is beautiful and durable.

China Closet. A closet for fine china table and glass ware is of oak with supports that raise it from the floor. Front and sides are of heavy beveled glass, and it is backed by mirrors. The shelves are of glass of a greenish tint. The contents are visible from every point of view, and are displayed to great advantage.

The Electric Light in Decoration. The electric light, by the purity now attained, is a great aid to decorative effects. As gas changes to a far greater extent the tone of colors, decorators, before proceeding with their color schemes for apartments mainly to be used at night, ascertain which are to be used.

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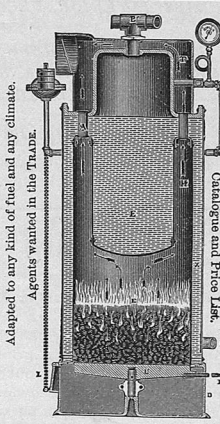

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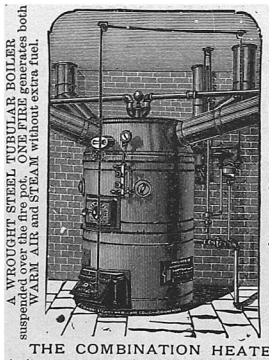

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Regilding of Chairs. The chairs are to be carefully washed with white soap and warm water, well rubbed on. Japanner's gold size is then applied with a camel's hair brush. When this has become sticky, the gold leaf is laid on, and blown gently where it requires to settle down. Where the gold looks thin, the size and leaf must be again applied. A pad of cotton wool is to be used to smooth the surface. A clean dry camel's hair brush will help to take off the gold that has not adhered. A coat of clear size, made from vellum shavings, dissolved in water in an oven, is next given. The next day the varnish is to be gilded with spirit varnish.

Ebonizing Oak Frames. (1). First sponge the wood with a solution of chlorhydrate of aniline in water, to which a small quantity of copper chloride is added. When dry go over again with a solution of potassium bichromate. Repeat this twice or thrice. (2). One gallon of vinegar, half pound of green copperas, quarter pound of China blue, two ounces nutgall, two pounds extract of logwood, to be boiled over a slow fire, adding half a pound of iron rust. A good varnish for embonized work is made by dissolving black wax in spirits of wine.

A Gilding Size for Glass, China, Metal and Wood. This recipe is a most valuable one, and by foreign artizans employing it is generally regarded as a trade secret. Having put in a metal pot, placed over a slow fire, one pound of good drying oil, bring this to the boiling point, and gradually add four ounces of finely powdered gum animi, continuing the boiling until the whole is of a thick consistence and then strain through silk. This size is to be kept in a closely stoppered bottle. It will continue tacky longer and give more lustre to gilding than any other size.

To Clear Engravings of Mildew Stain. Free the engraving from dust, and float it face downwards for half an hour on a solution of six ounces of fresh chloride of lime in a pint of soft cold water. Then float on the surface of water which contains three drachms of sulphuric acid to the pint. Repeat the operation if necessary, and finally rinse thoroughly in a spray of cold water and dry between blotting paper. The only way to preserve engravings from decaying is to keep them warm and dry.

Selection of Furniture. A mode of decorating the panels of dados, which is obtaining favor, is in the imitation of Gobelin tapestry with oil colors on canvas. The canvas is stretched on a light frame and a pictorial design is drawn on it with chalk, much in the style of an etching. The texture of the canvas shows itself in the completed design. The effect of the tableaux is improved by surrounding the sunk panels with bands of bright color.

A Plating Paste. Any odd pieces of silver may be utilised for plating metallic articles by placing them in an ounce of nitric acid, boiling them for an instant. The acid having dissolved the silver, throw in a good handful of common salt to kill the acid, then make into a paste with common whiting. The paste is to be applied with wash leather dampened in water. The silver surface will be maintained for years.

The Electro Process in Gilding China. A mixture of sulphur in oil of spike of a sirupy consistence is first prepared, and then chloride of gold or chloride of platinum is separately dissolved in sulphuric ether. The two preparations are then blended to the thickness of ordinary paint, and this is applied with the brush to the portion to be gilt. The article is next transferred to the kiln, and after being baked is treated to the electro bath.

Mural Plastic Decoration. Two or more planes of relief greatly heighten the effect of such decoration, particularly where the color is uniform, as light and shade then play a prominent part. Upon purely structural grounds where the walls are divided by pilasters, the interspaces, as retiring portions demand the highest relief, whereas usually this relief is given to the panels.

To Ebonize Screen Frames. Wash the wood repeatedly with a solution of sulphate of iron made by dissolving two ounces of sulphate in a pint of hot water. When dry apply a hot decoction of logwood and nutgalls two or three times. Afterwards clean with a wet sponge and then polish.

Dryer. Add one-half ounce of red lead and umber in fine powder to 2 lbs. linseed oil; let the mixture stand for two days, and when a skin gathers over it, it is fit for use.

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